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ABSTRACT

This manual was designed to accompany a computer software resource (Macintosh diskette and three CD-Rom discs) aimed at helping students with no previous musical knowledge, develop specific comprehension skills in classical music. The materials are based on the premise that conventional musical forms are abstract prototypes of whole classes of compositions, the prototypes are broken down into manageable portions which are used as a mental scaffolding for students to use in building understanding and appreciation of classical forms. The guide delineates the objectives of the overall program, provides an overview, and gives instructions, listening exercises, self-test,and historical information for each of the six program areas, which include: Minuet; Rondo; Theme and Variations; Sonata Form; Concerto; and Beethoven's Eroica Symphony. The guide concludes with suggestions for using this resource with groups. (MM)

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The Anatomy of Music

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Credits

The Anatomy of Music™ was designed and programmed by
Dr. David Sonnenschein

Publisher: **Richard Abrams**
Program and Print Graphics: **Bob Thibeault**
Documentation: **David Sonnenschein**
Editorial Support: **Annette Donnelly, Cecelia Lenk, Naomi Halpern, Iris Sonnenschein, David O'Neil, David Dockterman.**
Print Production: **Sharon A. LeBoeuf**
Quality Assurance: **Chip Donovan, Steven Veverka**

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Very Special Thanks...
This program could not have been developed without my many students at Northeastern University who were brave enough to volunteer to enroll in my course using the first versions of this program.

David Sonnenschein

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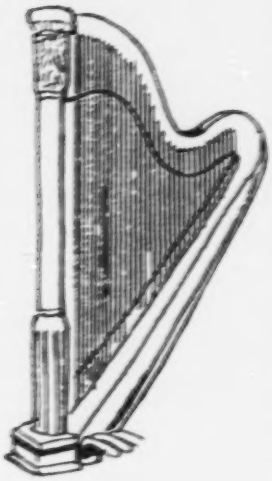

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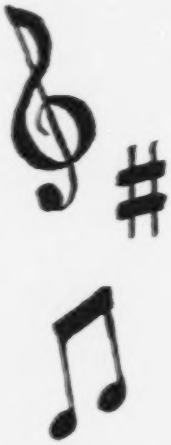


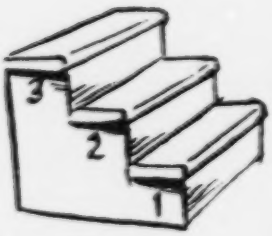
How to Use This Guide

We designed this guide to make using *The Anatomy of Music* easy and fun. It assumes you have a basic knowledge of how to use a Macintosh computer. If you are not familiar with Macintosh commands, please refer to the Macintosh owner's manual.

This guide contains information on everything from how the program works, to ways to use *The Anatomy of Music* with your class. We think everyone will enjoy reading through it all. But for those of you who prefer to jump right in, one of the following two approaches may work best for you:

The serendipitous approach

If you are quite familiar with matters of musical form, you may want to try the explore-as-you-go approach to familiarize yourself with the program. The on screen directions, handy buttons, and beautiful graphics make it easy to navigate through *The Anatomy of Music*. If you choose to explore on your own, the Overview on page 8 provides a short description of the major components of the program. You may also want to read through the short Getting Started section on page 11 before you begin your serendipitous journey.



The step-by-step approach

If you prefer a more structured approach to using *The Anatomy of Music*, read the Overview on page 8 and the Getting Started section on page 11 first. Then turn to the WalkThrough, Minuet section beginning on page 13. It's the perfect place to begin. This first WalkThrough takes you step-by-step through each mode in *The Anatomy of Music* program. (It also provides information specific to learning about the minuet.) Follow the step-by-step directions and you'll soon be an Anatomy of Music virtuoso!

An Introduction From The Author

I created *The Anatomy of Music* as a learning tool to help students, with no previous musical knowledge, develop specific comprehension skills in classical music.

The Anatomy of Music program grew out of my basic belief that conventional musical forms are abstract prototypes of whole classes of compositions. (For example, the sonata form represents the abstract prototype of all composition in that form.) By breaking down these prototypes into manageable portions, we can use them as mental scaffolding for students to build their understanding and appreciation of classical forms.

This basic belief influenced my teaching approach. Like many music appreciation teachers, I guide my students through a variety of musical compositions. Gradually I developed methods, that combined graphic representation and sound, to help my students recognize those musical events that define the form of a composition. I soon discovered that a computer, paired up with a CD-ROM drive, greatly supported this method of teaching.

I designed *The Anatomy of Music* to allow students to listen to, and interact with, portions of musical compositions while they watch the program's graphics display the musical structure. With this graphic representation, even the most elementary students can quickly and easily recognize patterns that make up the form of the composition.

As I continued to use *The Anatomy of Music* with students, I came to two striking revelations. First, I found my students actually learned to track the unfolding form of a musical composition by ear, and they could do so even with compositions they had never heard before. Second, I could now have meaningful discussions on matters that related directly to the music. For example, I could point out differences in

the orchestration between one part of a composition and its repeat later on. I could ask, "What is the main difference in the orchestration between the A of the exposition and the A of the recapitulation?" and receive thoughtful answers.

I hope you enjoy using *The Anatomy of Music* with your students as much as I have enjoyed creating it for them.

Enjoy!

About the Author

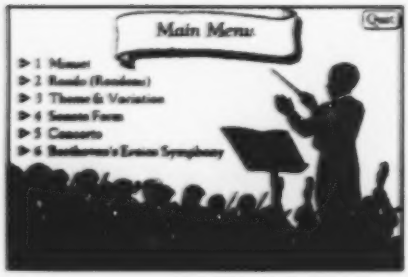
Dr. David Sonnenschein is currently Chairman of the Music Department at Northeastern University and has been a member of the faculty for over 17 years. He has conducted and recorded with symphonies around the world, including the Boston Pops Orchestra and the Haifa Symphony Orchestra in Israel.

Learning Objectives

With *The Anatomy of Music* students will:

- learn to listen to Classical music with greater understanding
- develop attentive music listening skills
- be able to observe meaning in musical structure
- learn to track a musical composition by observing its unfolding form
- learn to hear the differences between classes of composition
- develop memory skills for musical ideas
- develop skills in recognizing different musical ideas within a composition
- be able to match auditorily perceived non-verbal musical information with a graphic representation of the musical form
- learn what a minuet is
- learn what a rondo is
- learn what a theme is and what variations are
- learn what a composition in sonata-form is
- learn what a symphony is
- learn what a concerto is
- learn about Beethoven's Eroica Symphony

Overview



The musical forms

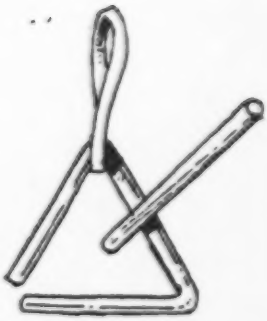
The six chapters in *The Anatomy of Music* contain a number of conventional forms found in most of the music of the symphonic, chamber and solo concert repertory including: Minuet, Rondo, Sonata, Concerto, and Theme and Variations. We suggest that you progress through the chapters in sequence.

Chapter 1: Minuet
Since countless larger compositions include the minuet as one of its movements, we recommend that you begin your journey through *The Anatomy of Music* with this chapter. Follow the WalkThrough on page 13.

Chapter 2: Rondo
After you have mastered the minuet form in Chapter one, proceed to this chapter to discover the more loosely structured rondo form. Turn to the WalkThrough: Rondo on page 19.

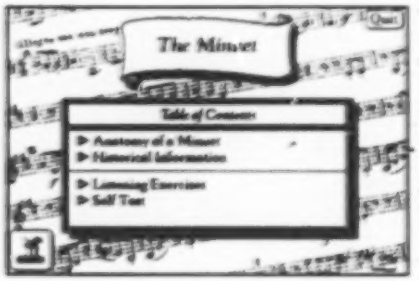
Chapter 3: Theme & Variations
A basic understanding of the Minuet and Rondo is helpful when you explore the musical compositions in this chapter. Explore Theme & Variations in the WalkThrough on page 21.

Chapter 4: Sonata Form
The sonata was the most important musical form during the 18th, 19th and part of the 20th centuries. The WalkThrough for this chapter is on page 24.



Chapter 5: Concerto
Usually in three movements, the concerto's distinctive feature is the presentation of major segments by a solo instrument. Learn more about the Concerto in the WalkThrough on page 26.

Chapter 6: Beethoven's Eroica Symphony
The WalkThrough on page 30 will acquaint you with this revolutionary composition. Learn how Beethoven's innovative talents changed the image of music during the early 19th century. This is your grand finale in *The Anatomy of Music*!



The program breakdown

Within each chapter of *The Anatomy of Music*, there are four sections to explore:

Anatomy

This section allows you to explore and learn about patterns and events of musical form with a uniquely appealing combination of music and graphic representations.

Historical Information

Explore this section to get extensive and important background information for each musical form. The text can be read on the screen or printed out.

Listening Exercises

This is a series of listening exercises that challenge and hone listening and recognition skills. Students can use this section to prepare for evaluations of their musical comprehension.

Self Test

Evaluate your students' musical comprehension with this easy to use, built-in tester. The Self Test can keep track of individual or group progress.

The musical pieces

CD 1		
#	Track Name	Duration
1	Mozart: Symphony No. 35 in D, K.385 (III)	3:29
2	Mozart: Symphony No. 40 in G minor, K.550 (III)	4:17
3	Mozart: Symphony No. 41 in C, K.551 (III)	5:04
4	Bach: Violin Concerto No. 2 in E, BWV1042 (III)	3:02
5	Mozart: Violin Concerto No. 3 in G, K.216 (III)	5:33
6	Mozart: Violin Concerto No. 5 in A, K.219 (III)	8:04
7	Mozart: Piano Sonata No. 11 in A, K.331 (I)	10:51
8	Mozart: 12 Variations in C on *"Ah vous dirai-je, Maman"*, K.265	8:10
9	Beethoven: Piano Sonata No. 12 in A-flat, Op.26 (I)	8:38

CD 2		
#	Track Name	Duration
1	Mozart: Symphony No. 40 in G minor, K.550 (I)	7:36
2	Mozart: Symphony No. 40 in G minor, K.550 (IV)	4:31
3	Mozart: Symphony No. 41 in C, K.551 (I)	8:27
4	Mozart: Violin Concerto No. 3 in G, K.216 (I)	8:41
5	Copin: Piano Concerto No. 1 in E minor, Op.11 (I)	20:40
6	Beethoven: Piano Concerto No. 1 in C, Op.15 (I)	14:46

CD 3		
#	Track Name	Duration
	Beethoven: Symphony No. 3 in E-flat, Op.55	
1	First movement	19:33
2	Second movement	17:30
3	Third movement	5:53
4	Fourth movement	12:18

Getting Started

Please Note: File Sharing must be turned off to run The Anatomy of Music.

After you've installed the program, proceed to the WalkThrough section and begin with the first chapter: Minuet.

Program requirements

You need: Mac LC, II or better with at least 4 meg of RAM, a hard drive; System 6.07 or better, a CD-ROM drive connected to speakers or a head set.

Installation

Double-click *The Anatomy of Music* installer icon and follow the on-screen directions for installation.

Please Note: It is necessary to have a CD audio driver installed on your computer. If it is not, it should be included on your CD drive installation disk(s).

WalkThrough Section

This section contains a step-by-step WalkThrough for each chapter in *The Anatomy of Music*. Musical novices and experts alike should follow the steps in the Chapter 1: Minuet WalkThrough. This chapter not only contains information specific to learning about the minuet, it teaches you how to use *The Anatomy of Music*. The remaining WalkThroughs provide only information specific to learning about the respective form with *The Anatomy of Music* (perfect for those not familiar with musical forms). These WalkThroughs can also be used as reproducibles for students who are using *The Anatomy of Music* independently.

WalkThroughs

Chapter 1: Minuet 13
Chapter 2: Rondo 19
Chapter 3: Theme & Variations 21
Chapter 4: Sonata 24
Chapter 5: Concerto 26
Chapter 6: Beethoven's Eroica Symphony 31

This chart makes a handy reference when using each chapter in *The Anatomy of Music*.

Chapter	CD titles used in chapter	CD #'s
1 Minuet	Mozart: Symphonies	CD #1
2 Rondo	Bach "Double" Concerto	CD #1
	Mozart Violin Concertos	CD #1
3 Theme & Variation	Beethoven Piano Concerto No. 1	CD #1
	Mozart Piano Sonatas	CD #1
4 Sonata Form	Mozart: Symphonies	CD #2
5 Concerto	Mozart Violin Concertos	CD #2
	Beethoven Piano Concerto No. 1	CD #2
	Chopin Piano Concertos Nos.1&2	CD #2
6 Beethoven's Eroica	Beethoven Symphony No. 3 "Eroica"	CD #3

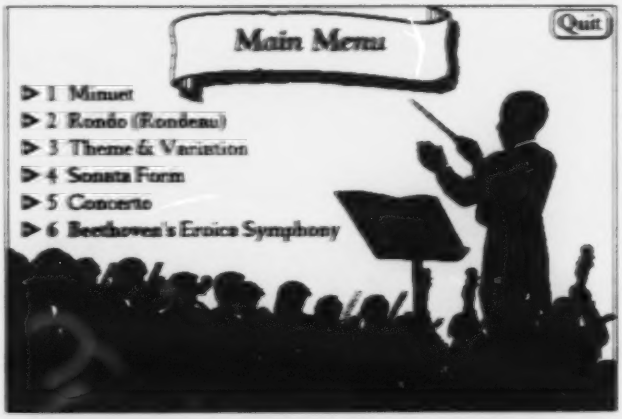
Chapter 1: Minuet

This WalkThrough takes you step-by-step through each section of The Anatomy of Music while providing specific information about the Minuet. It's the perfect place to begin.

WalkThrough

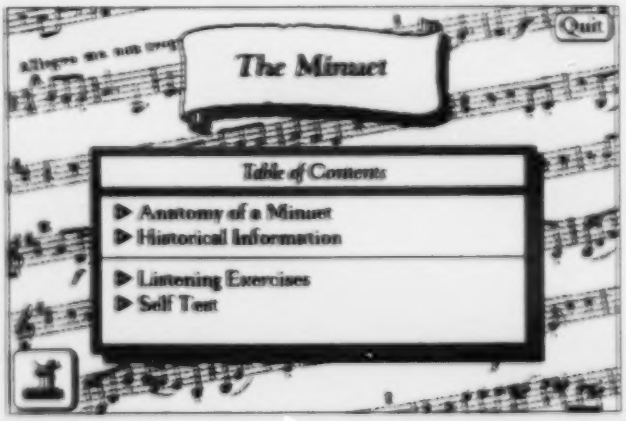
1. Turn on your computer. (If you have an external CD-ROM drive, turn it on now, too.) Place CD #1 into the caddie and insert the caddie into the CD-ROM drive. The CD will take a few seconds to load.

2. Double-click *The Anatomy of Music* icon. Click as indicated on the title screen and you will reach the Main Menu.



3. The various forms listed are ordered in increasing levels of difficulty. Click 1 Minuet.

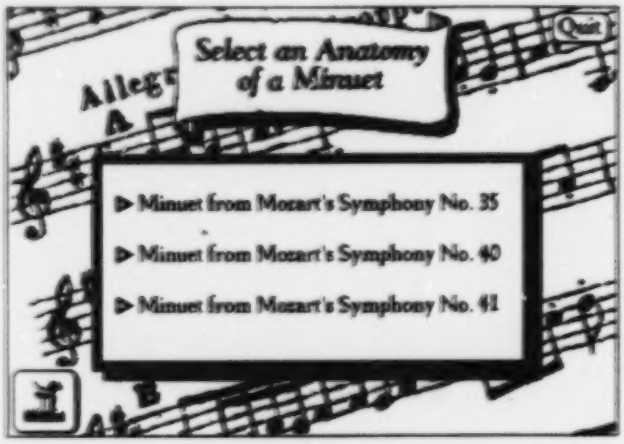
4. The next screen offers four choices. For now, click Anatomy of a Minuet.



5. At the next screen, click the minuet from Mozart's Symphony No. 35.

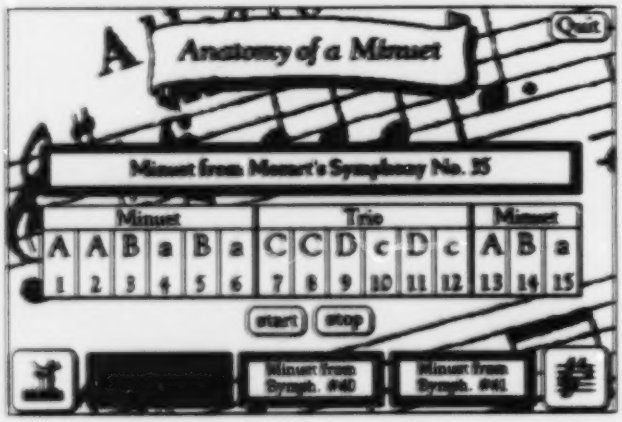
Originally, the minuet was just another popular French country dance. However, once it was introduced at the court of Louis XIV in the mid-seventeenth century, the minuet became fashionable all over Europe.

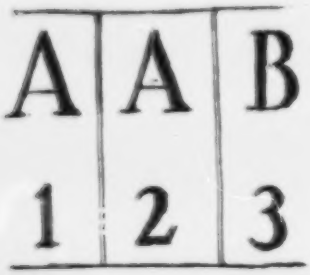
Most concert music composers of the eighteenth and part of the nineteenth centuries (early Classic to early Romantic periods) included a minuet as one of the movements of their compositions.



The next screen represents the anatomy of the minuet of this particular symphony.

The program will ask you to insert the appropriate CD into the CD-ROM drive, then click to continue.





Notice how the three major sections, Minuet — Trio — Minuet, are subdivided into fifteen smaller boxes, each representing a distinct part of the musical form. Each box also has a unique combination of letter and number.

- The letter stands for the musical content. If two musical ideas (themes) are identical, they are designated by the same letter. Thus, A1, A2 and A13 are all identical.

- The numbers simply show the location of a musical idea within the form.

- Lower case letters indicate that the musical material is closely related to that indicated by the same capital letter. Sometimes, the composer will use identical materials in those places represented by a lower case letter. We can generalize that in boxes with lower case letters, the musical material may be either closely related to the box with the same capital letter, or identical to it.

6. At the bottom of your screen, you will see three boxes with the names of compositions. Minuet from Symphony No. 35 will be highlighted. Click one of the others and observe that the chart does not change with the name of the composition.

The first response I usually get from my students when demonstrating this point is one of disbelief. How can two completely different compositions look exactly alike!

Later, when you listen to the music, you will discover that, while the formal organization of the music remains the same, the three minuets sound completely different.

7. Click the Start button and the music will begin with the highlight on the A1 box. Let the music play and watch the highlight move along each box. Notice how the music changes as each new box is highlighted.

8. Click box A1. The highlight will jump back to that box and the music will play its content. Now click A2. Watch and listen for a moment and then click A13. You can tell that the musical content each A box represents is identical.

9. Select a different minuet by clicking on one of the other names at the bottom of the screen. Repeat what you did with the previous minuet. Then try using this same method to compare the boxes with lower case letters with those having the same capital letters.

Chapter Menu button

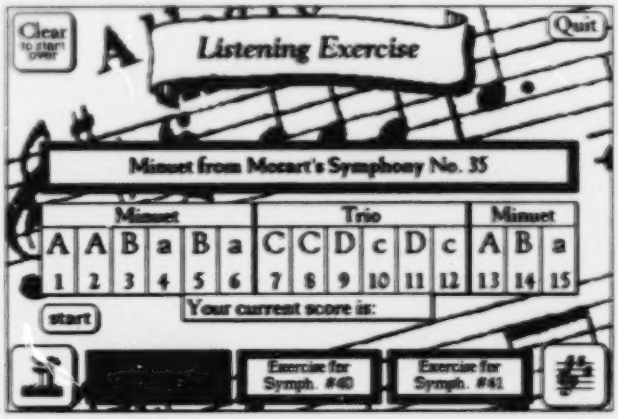
Located at the bottom right hand side of the screen, this button will take you back to the previous screen in the chapter.

Main Menu button

This button, located at the lower left hand side of the screen, will return you to the Main Menu.

Listening Exercises

10. Once you have acquainted yourself with one or all three minuets, you may want to refine your listening skills. Click the Chapter Menu button located in the lower right corner of the screen. This brings you back to the minuet menu. Click Listening Exercises and then choose Mozart's Symphony No.35.



11. This screen, similar in appearance to the anatomy screen, allows you to practice listening skills. Click start and the musical piece will begin. Listen to the music and click the box you believe represents the music you hear. If you are correct, the box highlights and you'll receive a positive score. If you click the wrong box, you'll receive a negative score. Try it! Note: Once a box is highlighted, don't click it again or you will receive a negative score.

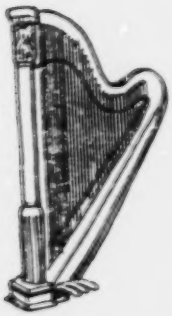
12. Try the listening exercises with the other two symphonies. When you're satisfied with your minuet comprehension, try taking a test.

Self Test

13. Click the Chapter Menu button. Click Self Test. A dialog box will come up and request a name. Enter your name, click OK, and the Self Test will appear with your name and the date.

14. Click the Select a Test button and the program will randomly select a test for you. Three boxes will be highlighted.

15. Click the Start Test button to start the music. You are expected to click on each highlighted box when you think it matches the music at that location.



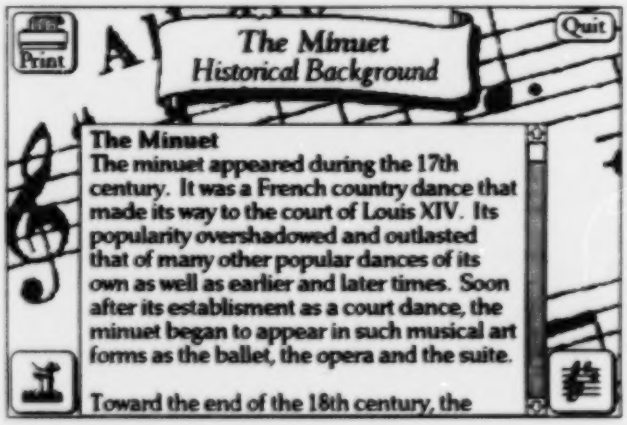
- You will not know ahead of time which minuet (of the three you have worked with) was selected by the computer.
- A correct answer will remove the highlight and generate a positive score.
- The score value of the three highlights increases successively. The first button is the lowest and the third the highest.
- **Stop button**. Only after all highlighted boxes have been successfully cleared can you use this button. It allows you to stop the remaining music while retaining your score.

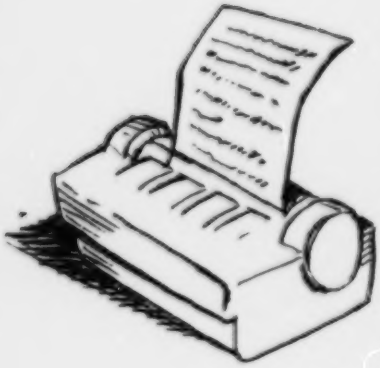
16. If you have successfully completed the test by clearing all the highlights, you can try another test by clicking the Select a Test button.

17. If the music ends and you haven't successfully cleared every highlight on the test, you can click start test and the music will play through again, giving you the opportunity to improve your score.

18. The scores will accumulate as long as you stay in the test section, so take as many tests as you wish to build your score even higher!

19. If you are connected to a printer, you can print your score at any time by clicking the Print My Test Score button.





Historical Information

The last item included in the minuet chapter is the Historical Information. Click the chapter menu button located in the right corner at the bottom of your screen. Wait for the Minuet Menu to come up and click Historical Information. You can scroll through the text on screen or you can print it by clicking the Print button.

To move on to the next chapter, Rondo, click the main menu button and CD #1 will eject. Turn to the next page and follow the steps in chapter 2: Rondo WalkThrough to continue.

Chapter 2: Rondo

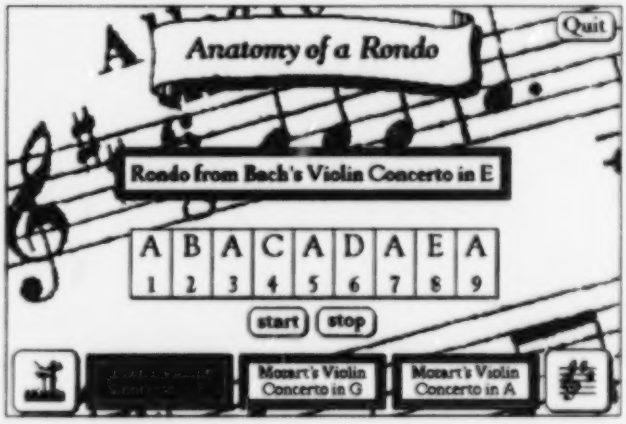
Please Note: Follow the WalkThrough for the Minuet to become familiar with how to use The Anatomy of Music. This WalkThrough assumes you have knowledge of how the program works. It mainly provides information specific to learning the Rondo.

WalkThrough

The distinctive feature of a Rondo is the recurring principal idea with different musical ideas dispersed between repetitions of the principal idea. The principal idea is usually referred to as the rondo while the other ideas are called episodes.

1. At the Main Menu, choose Rondo. Then choose Anatomy of a Rondo and select the Bach Rondo. The program will prompt you to insert the appropriate CD into the CD-ROM drive. Click to continue.

Bach's Violin Concerto in E may be the first example in music history where a rondo was used as a last movement of a concerto. The principal idea is represented on the form chart by the letter A.



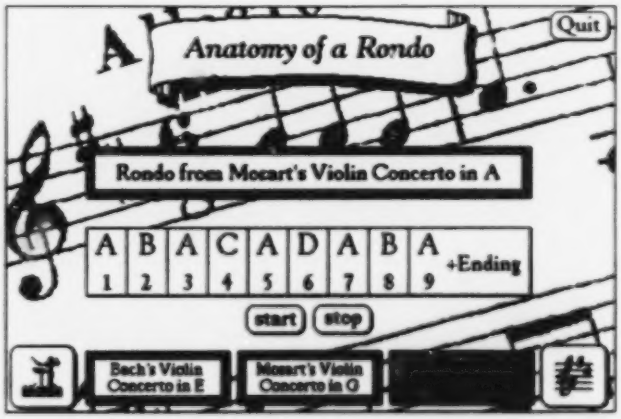
2. One by one, click each A on the chart. You can immediately hear that they are all identical.

3. Click episodes B, C, D, and E. Note that they are different from the A and from each other (although sometimes somewhat related).

4. Click the box with the rondo from Mozart's Violin Concerto in G.

5. Repeat steps 2 & 3 with this rondo and you should recognize a similar structure to that of Bach's Violin Concerto (for example each A on the chart will sound identical, etc.).

6. The rondo from Mozart's Violin Concerto in A, however, has a different organization. Choose it now and listen through it. Notice that besides the recurring A, the B also is repeated.



This organizational plan, represented here by Mozart's violin concerto, became quite prevalent during the Classical period. Furthermore, the Cs became more expansive and at times, became full-fledged developments. (You'll learn more about the form element called 'development' in the chapter on the sonata form.) Historical Information gives more information on the Rondo.

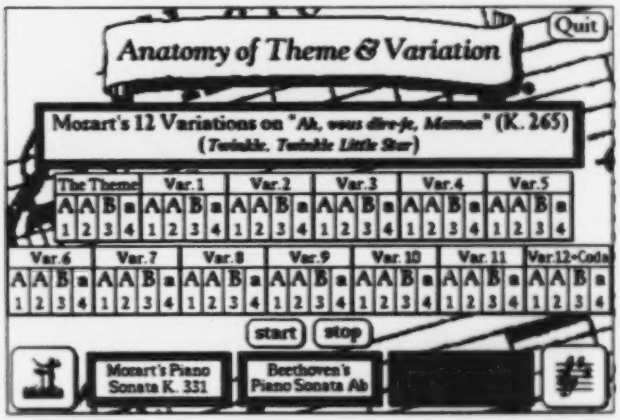
7. Familiarize yourself with the three rondos in this chapter and when you are ready, try the Listening Exercises and then the Self Test.

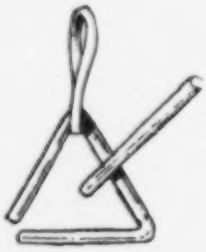
Chapter 3: Theme & Variations

WalkThrough

In some Theme & Variations compositions, the variations are little more than embellishments added to the original music. Other variations are so different that they make the original theme almost unrecognizable.

1. For example, go to The Anatomy of Theme and Variations for Mozart's Twelve Variations on the French air 'Ah, vous dire-je, Maman' (better known by some as "Twinkle, Twinkle Little Star"). The program will ask you to insert the appropriate CD. Click to continue.





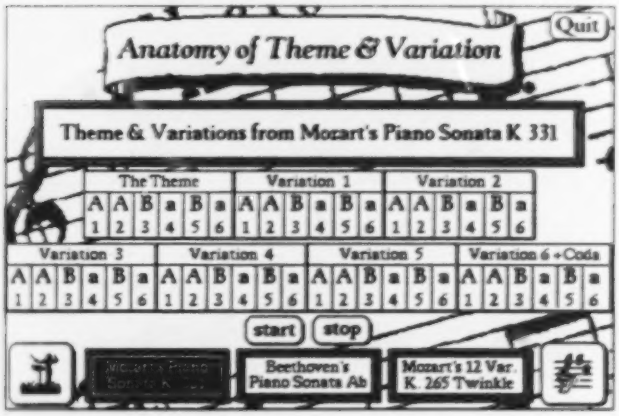
Mozart composed this in Paris 1778 (probably for a student.) This is a self-contained composition and not a movement within a larger composition.

2. Click start and follow the music and the highlight for a while. You will notice that most variations stay close to the original. But even in this basically simple set of variations, there are three variations that are quite remote from the original.

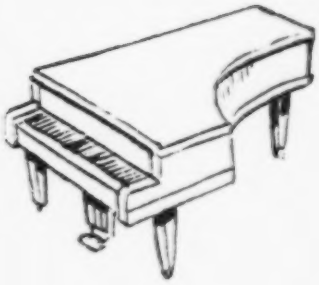
3. Click variation 7, variation 8 and variation 11 and you will see what I mean.

It is quite common to have one variation in a different mode. For example variation 8 is in the minor mode while the rest of the composition is in major.

4. Next try Mozart's Piano Sonata K.331.



Here, the Theme & Variations make up the first movement of a sonata also composed in 1778.



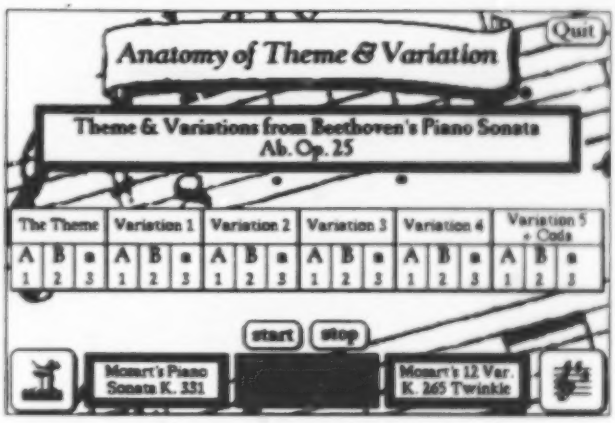
5. As you begin listening to this composition, you will notice that some boxes in the diagram are skipped over by the highlight. If you place the cursor over any of these boxes, you will see a dialog box explaining the reason for this.

It is quite common for performers to take liberties with the composer's directions. In this example, the performer decided to omit the indicated repeats of the {B a} except in the last variations.

Could you hear that variation 3 is in the minor mode? My students enjoyed searching for a variation in a different mode. They also observed that in most cases the variations in the minor mode were in a slower pace and expressed a certain sadness.

Many of my students found it interesting to compare each box of the theme with boxes having the same letters in each of the variations. Slowly they began to see relationships between the theme and even the most remote variations. It also gave them a glimpse at the innerworkings of the mind of a composer.

6. Now open the final set of variations, by Beethoven. As was the case with Mozart's K.331, the Beethoven variations are also part of a piano sonata. They also make up the first movement of the sonata, here, Sonata No. 12 (Op. 26) composed in 1801.



7. As you listen, notice that Beethoven's variations also contain one variation in the minor mode (variation 3).

The coda, which means tail in Italian, is a closing passage designed to alert the listener that the music is about to end.

8. Once you have familiarized yourself with the three examples of Theme & Variations and worked trough the Listening Exercises, try the Self Test for this chapter.

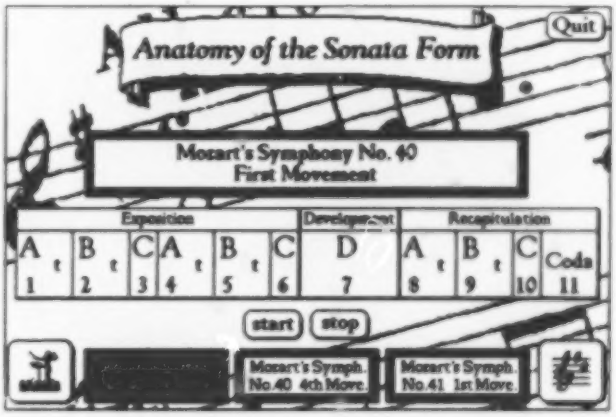
Because there is no standard for the number of variations in any composition, there cannot be a single diagram to represent all compositions in this form. Therefore, because the number of variations is variable, the chart for the Self Test represents the one variation with the largest number of variations. The shorter ones will fit-in but will not fill-out all of the boxes presented on the screen.

Chapter 4: Sonata Form

After exploring the previous three chapters, you should familiarize yourself with the Sonata form.

WalkThrough

1. Go into chapter 4: Sonata Form, click Anatomy of the Sonata, and then click the 1st Movement of Mozart's Symphony No. 40. The program will ask you to insert the appropriate CD, then click to continue.



The graphic representations of the sonata form differs in several aspects from earlier graphic representations. Here, musical thinking has expanded from tightly "boxed-in" musical ideas to a much wider scope. Points of articulation within the form are much more subtle and therefore less obvious. Tracking the sonata form requires a longer attention span from the listener.

2. Click start and listen to the music and watch at the highlighted boxes. Notice that each letter now represents more music.

3. The lower case letter 't' stands for transition. Click the 't' following the A1 and then the 't' following the B2 and you will see that the 't's are different.

4. The section from A1 to C3 is identical to the section A4 to C6, except for one detail: whereas C3 led back to the A, C6 leads forward into the Development. Listen to all of C3 and then to all of C6 and try to observe the different endings and you will see what I mean.

My students enjoy being able to hear the many differences between the A B C of the exposition and the A B C of the recapitulation. The B and the C of the exposition are usually in the dominant key, however, the B and the C of the recapitulations will usually be in the tonic key.

5. Select Symphony No. 41 and compare the B of the exposition and the B of the recapitulation. Do the same with the Cs. Go to the first movement of Symphony No. 40, which is in the minor mode, and compare the same sections. (If the A is in a minor mode, then the B and the C will usually be in the relative major mode)

Comparing the transitions is also very interesting. In the exposition, the transition also serves to modulate from the tonic key to the dominant. However, in the recapitulation all themes are in the tonic key and therefore no modulations are required. But the masters did not simply juxtapose A and B. Rather, they took the listener for a long "ride."

6. Since you are currently with Symphony No. 40, compare the 't' following the A of the exposition with the same 't' of the recapitulation.

Another difference between the exposition and the recapitulation my students enjoy observing is in the orchestration. For example, in the first movement of Symphony No. 40 the A of the exposition is made up of a single line of melody with accompaniment. But how much more elaborate the orchestration in the recapitulation! The addition of the bassoon line makes such a big difference.

The development serves as a mystery. Which of the three main theme areas of the exposition are used and in what order?

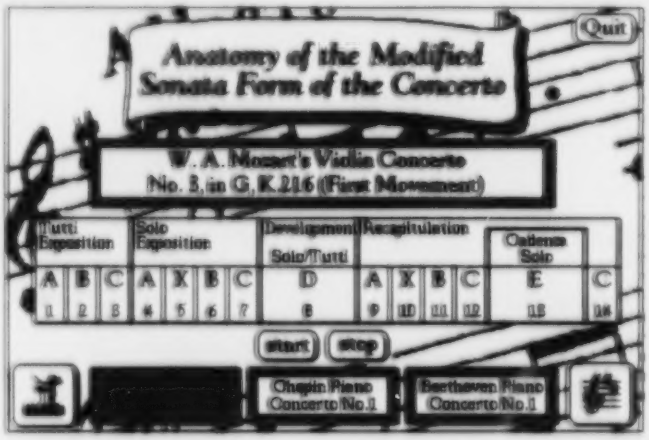
You may find the Listening Exercise and the Self Test of this chapter a bit more challenging.

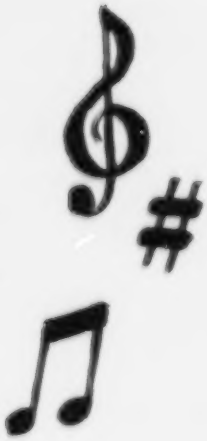
Chapter 5: Concerto

While the sonata form was new to the early Classic period, the concerto was already a popular compositional form throughout the Baroque period. In its earlier life, the typical concerto was cast in the ritornello form, a kind of second cousin of the rondo form. A merger between the older ritornello form and the new sonata form resulted in the modified sonata form.

WalkThrough

1. Select chapter 5 Concerto from the Main Menu. Click the Anatomy of the Concerto and then click Mozart's Violin Concerto No. 3. Insert the appropriate CD and click to continue.





On the surface, the graphic representation seems to be the same as the layout of the sonata form. But on closer inspection you will notice the difference between the two expositions.

The obvious difference is in the performing forces. The first exposition involves the full orchestra while the second involves only the solo violin. This formal organization is referred to as a double exposition. In the sonata form, there was a single exposition which was repeated; the two expositions were identical.

2. Click start. Notice that the three components of the exposition, the A, B and C, are presented by the full orchestra, follow each other in rapid succession, and have no transitions between them to speak of. The repeat of the exposition is now a second exposition.

In the first, the full orchestra (tutti) presents the main ideas. In the second exposition, the solo violin carries the main events.

In this Mozart violin concerto, the use of the X element is limited to a single location.

At first, the A idea is picked up by the solo violin. But immediately following the opening of the solo exposition at A4, a new element is introduced. The X5 represents entirely new materials.

These X elements allow the composer to break free from the structure of the form to feature the capabilities of the solo instrument.

Notice that the development is not really a development of the exposition materials as was the case in the typical sonata form. Actually, nothing in this development relates to any of this concerto's main themes. This free treatment of the development did not last very long as the concerto form moved further away from the Baroque ritornello form and became more closely related to the Classic sonata form. Nevertheless, composers did maintain more freedom from strict thematic manipulations in their treatments of the concerto development by using it profusely for virtuosic writing.

The recapitulation basically echoes the solo exposition except for the traditional key changes.

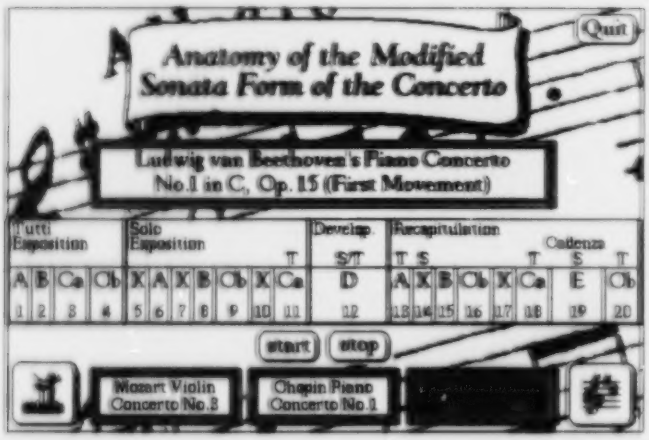
3. Compare for example B6 with B11 or C7 with C12. Also noteworthy is the change in orchestration especially between the two Bs.

The cadenza, here E13, is usually an addition to the composition. Sometimes composers supplied several for performers to choose from. But, in general, cadenzas were composed by persons other than the composer of the concerto. For example, the cadenza for this Mozart concerto was composed by Johan Franko.

Characteristic of the cadenza is the absence of the accompanying orchestra and its reliance on the source materials of the concerto. As with the development of the sonata form, my students enjoyed detecting the sources and sequencing of the various segments of the cadenza.

4. Move from concerto to concerto and you will immediately observe how varied the placement of the Xs is.

5. Go to Beethoven's Piano Concerto.



As you can see, generally it follows the concerto form. Nevertheless, some idiosyncrasies are noteworthy. The C of the first exposition is made up of two parts, here designated as Ca and Cb. This in itself is not so important. But observe how Beethoven manipulates these materials throughout the movement. Not only are Cb9 and Ca11 separated by X10, but they occur in reverse order!

6. Click the various Cs and you will be able to hear the added richness contributed by this detail.

7. As always, comparing identical letters to observe the differences in the keys is very instructive.

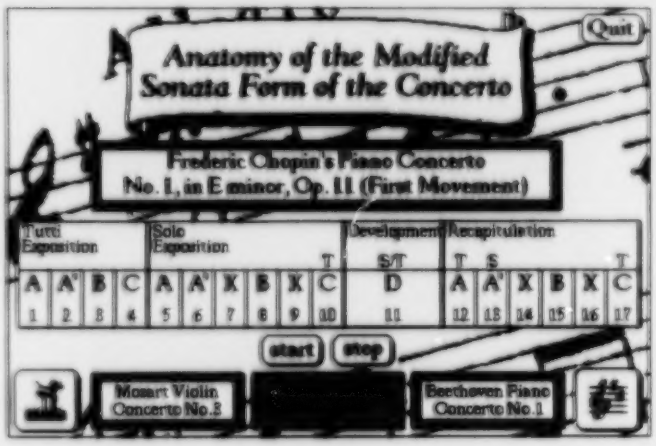
8. Incidentally, most text books will say that the second theme, the B, is always in the dominant key. Here, the A starts out in C and the B is in Eb! Compare all of the Bs for further surprises.

9. Click D12 and you will notice that, in this development at least, the initial motive of A is touched upon. This is then followed by free virtuosic solo writing and only toward the end of the development will the A motive get touched upon briefly.

10. If you compare the various Xs you will notice the X7 and X14 are not closely related while X10 and X17 are different only in the key. All of the Xs are highly virtuosic.

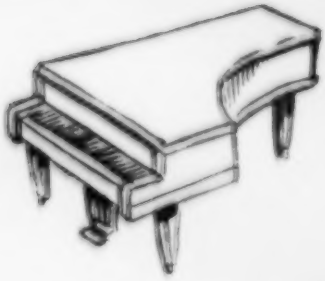
Beethoven wrote three different cadenzas for this movement. In the recording used here, the performer selected the third. Notice how Beethoven employs thematic materials from the exposition in the cadenza.

11. Select and listen to the Chopin Piano Concerto. Notice a marked shift toward the lyrical. The Romantics made lyricism a central style element and expanded their compositions to accommodate longer spells of it.



12. Listen through and observe the following:

- The A has two parts, A and A'.
- The B is even more lyrical than the A, A' was.
- The C is a typical closing passage treated slightly different in each occurrence.



11. Now listen to the difference between X9 and X16 and the similarities between X7 and X14. Note the lyricism, even in the traditionally virtuosic passages. The development begins with working through some materials from A', the second part of the double A but soon replaces thematic development with pianistic bravura of the highest order.

Presumably, because of this concerto's predominantly virtuosic setting, the composer found it unnecessary or even superfluous to include a cadenza in this movement.

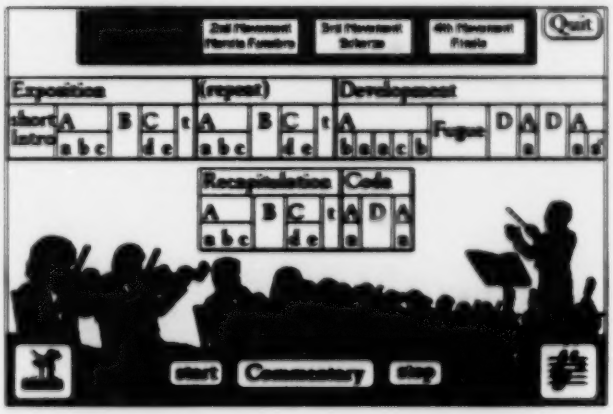
Chapter 6: Beethoven's Eroica Symphony

WalkThrough

Chapter 6, Beethoven's Eroica Symphony differs from all the other chapters. Importantly, this chapter presents the entire symphony #3, generally considered to be one of the outstanding creations of Western civilization. Its inclusion in *The Anatomy of Music* provides a valuable example on which you can practice all you have learned in the previous chapters.

1. Select chapter 6 and at the next screen select the Anatomy of the Symphony. The screen will show the four movements that constitute the symphony.

2. Click the first movement entitled Allegro con brio and insert the appropriate CD.



The four boxes along the top of the screen contain the titles of the four movements of the symphony. As in other chapters, the highlighted movement is active. To explore the other movements, click the other boxes.

The charts in this chapter hold more details than before. This enabled me to annotate the music better.

3. Click the Start button and listen, following the highlight for a while.

Please Note: When you click the commentary button, the music will pause. This is an essential feature I built in to the program. I feel that it is extremely important to be able to listen to and watch the portions of musical form with no distractions. It is impossible to read while trying to concentrate on and learn about the musical form as it unfolds. Therefore the program stops the music as the commentary appears.

4. Click the Commentary button. The music will stop and a box with comments relating to the highlighted section will pop up on the screen. After reading, just click the same button. The box will disappear and the music will continue from where it was stopped.

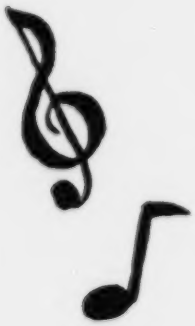
5. All four movements have the Commentary button. Therefore, no further description of the piece is given here.

Note that three of the four movements of the Eroica symphony are in one of the forms investigated earlier. The one that is not, is an adaptation. The first movement is in sonata form. The second is a kind of a rondo. The third is a scherzo which is an adaptation of the minuet form and the fourth movement is in theme and variation.

This chapter contains no Listening Exercises or Self Tests. Use your acquired skills to get to know this magnificent work.

Using Anatomy of Music with Groups

The activities in this section provide ideas, tips, and techniques for using The Anatomy of Music with groups of students.



The Pure Pleasure of Listening:

The Anatomy of Music makes the perfect presentation tool for your classroom. Just sit back, relax and enjoy, as music fills your classroom with pieces from Mozart, Bach, Chopin and Beethoven. At the same time your students will learn the structure of various classical forms as they view on screen, the anatomy of a Minuet, Sonata or Rondo while they listen.

Start with the minuet. Have your students listen to the piece once through. Then, go back and click on the various letter boxes within the form of the minuet so that students can hear the similarities and or differences between them. The Walk-through section can help guide you.

Take a Vote!

Once your students have become familiar with a particular form, try the listening exercises with them. In the exercise mode, you must click the appropriate letter box when that part of the piece starts playing. If you click at the right time, you will receive 10 points. If you click at the wrong time, points get taken away. Instruct your students to listen carefully. It is up to them to raise their hand when they think you should click the next letter box. Tell them that you will click the mouse only when the majority of students are raising their hands. Keep track of their score so that they can see how they improve. At the end of this exercise your class will have a total score. Later individual students or small groups of students can try to beat that score.

The Human Minuet

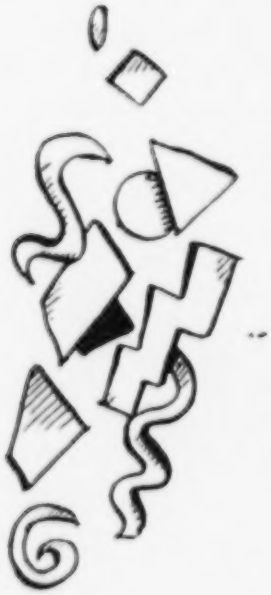
Give each student a letter from the following pool of letters, A, a, B, C, D. Older students can hold their flash cards while younger students might like to decorate them and wear them. Choose a favorite class minuet. Instruct your students to stand when their part of the minuet is playing. This activity will help students become more familiar with the minuet form. You may certainly also do a Human Sonata activity or any other form.

If you'd like to spice this activity up a bit, categorize each letter as a team (for example, Team A, Team a, Team B, etc.) and give each team 10 points when all team-members stand at the appropriate time. If they don't all stand at the right time, give that team only five points.

Color by Music

Classical music may be unfamiliar to some students, especially very young ones. This activity provides a good way to introduce and familiarize students with classical music. However, when students are ready to learn about classical music, it's very important for them to concentrate on the music without distraction.

Music is a powerful artistic form of expression which can elicit thoughts, feelings and images in our minds. Painting while listening to music is a great way for students to concretely express the way different pieces of music impact them individually. Give each student watercolors, a brush, a cup of water and a large piece of paper. Have each student fold the paper in half. At the top of one half, instruct student's to write Minuet from Mozart's Symphony No. 35, and at the top of the other half Minuet from Mozart's Symphony No. 40 (or you can pick the pieces of your choice). This is a free form art activity where students use watercolor and brush to illustrate the music they hear. After this activity have your students display and discuss their artwork.



Shapes, Colors & Music!

This activity is designed to reinforce the different musical forms in a visual way. Have students gather around the computer with crayons or markers and a piece of paper. On the computer, select the anatomy of the particular form you wish your students to become more familiar with. Use the blackboard and colored chalk, or a chart to designate different colored geometric shapes to stand for each letter in that particular form. For example, in a minuet A = Blue Zig Zag Line, a = Orange Swirl, B = Yellow Circle, C = Red Square, D = Green Triangle. (With younger children you can do a body movement activity to reinforce the same concepts. For example, A = Swaying Arms, a = Skipping in Place, B = Wiggle Body, etc.)

Play the musical piece and instruct your students to follow along by drawing the shape that corresponds to the form on their paper. You may repeat this activity several times, until you think your students are familiar with the musical piece.

The Geometric Jumble

Just for fun play the following game called the Geometric Jumble. Here's how: Tell your students to turn away from the computer screen. Mix up the order of the piece by clicking on different letters and have your students guess where you are in the piece by drawing what they think is the appropriate shape. Your class will surely find this activity challenging and fun!

Research Activities

Study the life of a classical composer. Study the period surrounding any one of the classical artists. Topics could include the dress, popular music or popular dance of that era.

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The Anatomy of Music CD 3

Beethoven: Symphony No. 3 in E flat, Op 55 ("Eroica")

1.	First movement	19.33
2.	Second movement	17.30
3.	Third movement	5.53
4.	Fourth movement	12.18

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The Anatomy of Music™

written by dedicated
teacher and conductor
David Sonnenschein

The Anatomy of Music CD 1

1. Mozart: Symphony No. 35 in D, K.385 ("Haffner") (III) — 3:24
   Berlin Philharmonic, Karl Böhm, conductor
   ℗ 1980 Polydor International GmbH, Hamburg

2. Mozart: Symphony No. 40 in G minor, K.550 (III) — 4:17
   Vienna Philharmonic, Herbert von Karajan, conductor
   ℗ 1980 The Decca Record Company Limited, London

3. Mozart: Symphony No. 41 in C, K.551 ("Jupiter") (III) — 5:06
   Vienna Philharmonic, Herbert von Karajan, conductor
   ℗ 1960 The Decca Record Company Limited, London

4. Bach: Violin Concerto No. 2 in E, BWV 1042 (III) — 3:02
   Henryk Szeryng, violin
   Academy of St. Martin-in-the-Fields, Sir Neville Marriner, conductor
   ℗ 1976 Philips Classics Productions

5. Mozart: Violin Concerto No. 3 in G, K.216 (Cadenza: Eugene Ysaye) (III) — 5:33
   Arthur Grumiaux, violin
   London Symphony Orchestra, Sir Colin Davis, conductor
   ℗ 1962 Philips Classics Productions

6. Mozart: Violin Concerto No. 5 in A, K.219 (Cadenza: Joseph Joachim, Arthur Grumiaux) (III) — 6:04
   Arthur Grumiaux, violin
   London Symphony Orchestra, Sir Colin Davis, conductor
   ℗ 1962 Philips Classics Productions

7. Mozart: Piano Sonata No. 11 in A, K.331 (I) — 10:51
   Christoph Eschenbach, piano
   ℗ 1967 Polydor International GmbH, Hamburg

8. Mozart: 12 Variations in C on "*Ah, vous dirai-je, Maman*", K.265 — 8:10
   Christoph Eschenbach, piano
   ℗ 1967 Polydor International GmbH, Hamburg

9. Beethoven: Piano Sonata No. 12 in A flat, Op.26 (I) — 6:38
   Alfred Brendel, piano
   ℗ 1979 Philips Classics Productions

The Anatomy of Music CD 2

Mozart: Symphony No. 40 in G minor, K.550

1. (II) — 7:30
2. (IV) — 6:31

   Vienna Philharmonic, Herbert von Karajan, conductor
   ℗ 1960 The Decca Record Company Limited, London

3. Mozart: Symphony No. 41 in C, K.551 ("Jupiter") (I) — 8:27
   Vienna Philharmonic, Herbert von Karajan, conductor
   ℗ 1960 The Decca Record Company Limited, London

4. Mozart: Violin Concerto No. 3 in G, K.216 (Cadenza: Eugene Ysaye) (I) — 8:41
   Arthur Grumiaux, violin
   London Symphony Orchestra, Sir Colin Davis, conductor
   ℗ 1962 Philips Classics Productions

5. Chopin: Piano Concerto No. 1 in E minor, Op.11 (I) — 20:40
   Claudio Arrau, piano
   London Philharmonic Orchestra, Eliahu Inbal, conductor
   ℗ 1971 Philips Classics Productions

6. Beethoven: Piano Concerto No. 1 in C, Op.15 (Cadenza: Ludwig van Beethoven) (I) — 16:46
   Maria de Larrocha, piano
   Berlin Radio Symphony Orchestra, Riccardo Chailly, conductor
   ℗ 1986 The Decca Record Company Limited, London

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